

IN THE WORLD OF THE CINEMA



SUZANNE FEDAY
"GETTING TOGETHER"

SAMUEL L. ROTHAPFEL, managing director of the Biograph and Vitaphone, is a man who has definite ideas as to what he wants to do. He has also the confidence to execute his ideas, and the success that has marked his labors is a certain index of his taste and ability.

Where others have ideas and are afraid to carry them out, Mr. Rothapfel steps in. His confidence in himself is warranted by the results, and the reason therefore is contained in a booklet just issued by him in which he sets forth his policy. As a guide to those who are less fortunate in the matter of taste it is interesting to note some of the statements made therein.

"It has been and will continue to be," says Mr. Rothapfel, "our standard policy never to misrepresent any of our attractions as something other than precisely what it is. Ordinarily we steer clear of superlatives for the common sense reason that they lose all their effectiveness. On the other hand, when we produce a feature which is genuinely remarkable and out of the ordinary we come out unreservedly and say so, with the firm conviction that our public when it witnesses the attraction will concur with us in our opinion of it."

Mr. Rothapfel, being human, errs occasionally, and this he himself admits. "We have erred occasionally in the past in our judgment of what constituted a good picture, and we find it a hopeful sign, as well as a compliment to the usual standard we maintain, that our patrons failed to respond when these mistaken selections were offered to them. We hope we have profited by our mistakes, and though it happens frequently that the condition of the film market makes it impossible to procure features that



CHRISTIE MAC DONALD
"AT THE NEW BRIGHTON"

are up to the standard we set for ourselves, we shall continue our efforts to make each succeeding programme as nearly as possible one hundred per cent. entertainment. In any case, if our pictures are not up to standard we will not attempt to make up their deficiency by extravagant advance notices or misleading advertisements."

Perhaps the most pertinent point taken by Mr. Rothapfel, in view of conditions as they are at present, is: "We earnestly deplore the prevailing tendency to make capital of the patriotic fervor which imbues the American people at the present moment, as evidenced in the production of crudely conceived and badly executed pictures in which an ill concealed attempt is made to commercialize our love of country. There is no room for such pictures for such films nor for any new pictures whose captions have been written in a swaggering vein of braggadocio entirely foreign to the spirit which animates the men who are actually on the firing line for us." Truly a commendable attitude.

A test of one part of Mr. Rothapfel's policy comes this week when he will have for presentation at the Rivoli a moving picture "Among the Cannibal Isles of the South Pacific." This cinema, which is being shown for the first time anywhere, will be the big film at the Rivoli for the week, occupying the same position as "Flying With the Marines" did a few weeks back. "Flying With the Marines" was a success from the standpoint of public interest and it is believed that this unique film will be likewise.

The picture is a record of the cruise of exploration made by Martin Johnson among the far off and little known cannibal islands of the South Pacific. Mr. Johnson took every foot of the picture himself, securing an absolutely authentic and unstaged reproduction of life among the least known peoples on the globe.

The engagement of D. W. Griffith's "Hearts of the World" will not terminate at the Forty-fourth Street Theatre in August, as has been previously reported. The demand for tickets still continues to such an extent as to cause Foxes Heath to state authoritatively that the film will run in main where it is for an indefinite period.

The United States Government will present, through the Committee on Public Information, the second official American war film, "America's Answer," starting at the George M. Cohan Theatre on July 29.

The picture will be the successor

to "Pershing's Crusaders." It will tell the story of the arrival in France of the first half million men and just what they have accomplished. The activities of the American Army in France will be vividly portrayed, all the way from the transport to the first line trenches.

The building of 800 miles of railroad in France, the erection of enormous docks, storage warehouses and railroad shops where hundreds of American built locomotives are assembled and all of the work which is being done for Pershing's force will



MABEL NORMAND
"AT THE STRAND"

be reproduced on the screen. All the film has been seen and approved by Gen. Pershing.

Business notes have no place in a movie column, but as everybody knows that there is nothing to the yarn but a flow of words it may be said that Charlie Chaplin's press agent says he will accumulate a million in ways other than by playing in the films. The question as to how Charlie will do it is answered by the statement that the comedian is to manufacture lemon sticks.

Heretofore the sticks that are used in every manicure parlor are made from orange wood supposedly. Now when Chaplin built his new studio at Hollywood there were hundreds of lemon trees on the site. The trees were cut down and piled in a great drying shed, and there is enough, 'tis said, of the wood to make many million sticks.

The idea came to Charlie one day when he cut a small stick from one of the lemon trees and scraped the bark from it. It resembled the handle of an orange stick and straightway the idea was born. A big wholesale drug accessory house in the East has offered to take all the sticks, and plans are under consideration for a small factory near

the studio. To him that hath will, or shall, be given.

Goldwyn has purchased from Renold Wolf and Channing Pollock the moving picture rights to their stage success, "The Stage Lady," and will star Midge Kennedy in the cinema version this fall.

As theatregoers may remember, "A Perfect Lady" was one of Rose Stahl's biggest successes in recent years and enjoyed the advantages both of a long run in New York and a tour of the bigger cities.

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